

University of Alberta

Derecho

by

Patrick James Reed

A thesis submitted to the Faculty of Graduate Studies and Research
in partial fulfillment of the requirements for the degree of

Master of Fine Arts
in
Printmaking

Department of Art and Design

© Patrick James Reed

Spring 2011

Edmonton, Alberta

Permission is hereby granted to the University of Alberta Libraries to reproduce single copies of this thesis and to lend or sell such copies for private, scholarly or scientific research purposes only. Where the thesis is converted to, or otherwise made available in digital form, the University of Alberta will advise potential users of the thesis of these terms.

The author reserves all other publication and other rights in association with the copyright in the thesis and, except as herein before provided, neither the thesis nor any substantial portion thereof may be printed or otherwise reproduced in any material form whatsoever without the author's prior written permission.

Examining Committee

M. Elizabeth Boone, Department of Art and Design


Sean Caulfield, Department of Art and Design

Liz Ingram, Department of Art and Design

Daniela Schlüter, Department of Art and Design

Steven Harris, Department of Art and Design

Michael O'Driscoll, Department of English and Film Studies



Digitized by the Internet Archive
in 2024 with funding from
University of Alberta Library

<https://archive.org/details/Reed2011>

Acknowledgments

I would like to extend the most sincere gratitude to Prof. Sean Caulfield, Prof. Liz Ingram and Prof. Daniela Schlüter for their invaluable insight, encouragement and care over the past two and a half years.

I would also like to thank Dr Steven Harris, Dr Michael O'Driscoll and Dr M. Elizabeth Boone, chair of the Department of Art, Design and the History of Design, Art and Visual Culture for their presence on my thesis committee.

To my colleagues present and away, your support and dialogue over the course of my studies were an integral part of my education, and it is this unique element of community that I will greatly miss. This appreciation especially extends to Matt Arrigo and Alexa Mietz for feeding and watering me from beginning to end.

To my parents, Chuck and Kathy Reed, words seem inadequate to express the gratitude I feel for how much you have provided. I hope it will suffice to say, I love you, I miss you and could you please pay the caterer and musicians at the end of the evening.

To friends back home in Iowa City, IA, it was not without your great inspiration and generosity that I was able to embark upon this adventure. Prof. Jon Winet, Prof. Pamela White, Danny Wilcox Frasier, Prof. Diana Behl, Shalla Wilson Ainsworth, Heather Atkinson, Todd Thelen, Janine Quandt, Laurie Riley, Jamie Powers, Ryan Standfest, Tim Van Ginkel, Rebecca McCray, Linzee McCray, Christina McClelland, and Bridget Flaherty, I am forever in your debt.

A special thanks to Nolan Herbut, an invaluable resource and to Anna House for her generosity and professionalism.

Ruby Mah, Joanne Dowson, Cam Wallace, Marc Seigner, Steven Dixon, Blair Brennan and Dennis Panylyk, you have no idea how much easier you made my life.

Finally, I would like to thank Jeff Klassen for his design work and for supporting and tolerating me during the most trying periods of this process.

This show is dedicated to my granny, Janet Bush.

Exhibition and production of this work was made possible by funding from the University Of Alberta Department Of Art and Design, Printmaking Division, and the Alberta Foundation for the Arts.

Patrick James Reed – *Derecho*
DVD Image List

File name: Reed.01
Title: *WADCUTTER #1*
Date: 2009
Materials: drawing and mixed media collage
Dimensions: 44 x 30in

File name: Reed.02
Title: *WADCUTTER #2*
Date: 2009
Materials: drawing and mixed media collage
Dimensions: 44 x 30in

File name: Reed.03
Title: *WADCUTTER #3*
Date: 2009
Materials: drawing and mixed media collage
Dimensions: 44 x 30in

File name: Reed.04
Title: *WADCUTTER #4*
Date: 2009
Materials: drawing and mixed media collage
Dimensions: 44 x 30in

File name: Reed.05
Title: *WADCUTTER #5*
Date: 2009
Materials: drawing and mixed media collage
Dimensions: 44 x 30in

File name: Reed.06
Title: *WADCUTTER #6*
Date: 2009
Materials: drawing and mixed media collage
Dimensions: 44 x 30in

File name: Reed.07
Title: *WADCUTTER #7*
Date: 2009
Materials: drawing and mixed media collage
Dimensions: 44 x 30in

File name: Reed.08
Title: *WADCUTTER #8*
Date: 2009
Materials: drawing and mixed media collage
Dimensions: 44 x 30in

File name: Reed.09
Title: *Echo 8: #1*
Date: 2010
Materials: Etching, relief, chine-collé, gold leaf
Dimensions: 24 x 24in

File name: Reed.10
Title: *Echo 8: #2*
Date: 2010
Materials: Etching, relief, chine-collé, pochoir, conté, gold leaf
Dimensions: 24 x 24in

File name: Reed.11
Title: *Echo 8: #3*
Date: 2010
Materials: Etching, relief, chine-collé, pochoir, gold leaf
Dimensions: 24 x 24in

File name: Reed.12
Title: *Echo 8: #4*
Date: 2010
Materials: Etching, relief, chine-collé, pochoir, acrylic ink, gold leaf
Dimensions: 24 x 24in

File name: Reed.13
Title: *Echo 8: #5*
Date: 2010
Materials: Etching, relief, chine-collé, gold leaf
Dimensions: 24 x 24in

File name: Reed.14
Title: *Echo 8: #6*
Date: 2010
Materials: Etching, relief, chine-collé, pochoir, gold leaf
Dimensions: 24 x 24in

File name: Reed.15
Title: *Echo 8: #7*
Date: 2010
Materials: Etching, relief, chine-collé, pochoir, gold leaf
Dimensions: 24 x 24in

File name: Reed.16
Title: *tanz langsam #1*
Date: 2010
Materials: Relief, drawing, collage, beeswax
Dimensions: 28 ½ x 39 ¾in

File name: Reed.17
Title: *tanz langsam #2*
Date: 2010
Materials: Relief, monoprint, drawing, copper leaf, beeswax
Dimensions: 28 ½ x 39 ¾in

File name: Reed.18
Title: *tanz langsam #3*
Date: 2010
Materials: Relief, monoprint, drawing, collage, beeswax
Dimensions: 28 ½ x 39 ¾in

File name: Reed.19
Title: *tanz langsam #4*
Date: 2010
Materials: Relief, monoprint, drawing, collage, beeswax
Dimensions: 28 ½ x 39 ¾in

File name: Reed.20
Title: *tanz langsam #5*
Date: 2010
Materials: Relief, drawing, collage, beeswax
Dimensions: 28 ½ x 39 ¾in

File name: Reed.21
Title: *tanz langsam #6*
Date: 2010
Materials: Relief, monoprint, drawing, collage, beeswax
Dimensions: 28 ½ x 39 ¾in

File name: Reed.22
Title: Installation view
Date: November 2010

File name: Reed.23
Title: Installation view
Date: November 2010

File name: Reed.24
Title: Installation view
Date: November 2010

File name: Reed.25
Title: Installation view
Date: November 2010

File name: Reed.26
Title: Installation view
Date: November 2010

File name: Reed.27
Title: Installation view
Date: November 2010

File name: Reed.28
Title: Installation view
Date: November 2010

File name: Reed.29
Title: Installation view
Date: November 2010

File name: Reed.30
Title: Installation view
Date: November 2010

File name: Reed.31
Title: Installation view
Date: November 2010

File name: Reed.32
Title: Installation view
Date: November 2010

File name: Reed.33
Title: Installation view
Date: November 2010

File name: Reed.34
Title: Installation view
Date: November 2010

File name: Reed.35
Title: Installation view
Date: November 2010

File name: Reed.36
Title: Installation view
Date: November 2010

DEPARTMENT OF ART AND DESIGN

GRADUATE STUDIES

UNIVERSITY OF ALBERTA

I hereby release the following works for incorporation into the University Collections, University of Alberta, as part of the Master of Fine Arts Thesis Collection:

TITLE	DATE	MEDIUM	SIZE
Echo 8: #4	2010	Etching, relief, chine-collé, pochoir, acrylic ink, gold leaf	24"x24"
tanz langsam #1	2010	Relief, drawing, collage, beeswax	28 ½ "x39 ¾ "

MFA Candidate

Name: Patrick Reed

Signature: _____

Date: November 9, 2010 _____

Supervisor: _____

Department Chair: _____

So a dyslexic walks into a bra...

My work is an exploration of disintegrated human order. It is a fantasy and a nightmare in which systems of organization and control fall apart like bread in water, slipping into a bloat of excess before disintegrating into muck. Focusing on grotesquery and garish aestheticization, it reflects a civilization being disfigured by its own constructions.

The materiality of the work possesses an abused quality, as though it has been the recipient of mistreatment over time, a testament of wear and tear in circumstances unsavory at best. This degradation inevitably speaks of the past. Though eliciting nostalgia, it far from possesses a tender conception of time gone by. Instead it is a churning of the sordid remnants of previous decades, composting the chunks of twentieth century pop culture detritus. From this humus I pluck, utilizing the notion of collage as a methodological starting point. Gathering raw materials and concepts so as to juxtapose them, I am able to physically and conceptually create chimerical versions of once recognizable entities. This practice of culling and arranging, flipping and excising produces unexpected revelations, variously crude yet lyrical. The resulting form and content is as awkward and jarring in its composition as the subject matter it depicts. Focusing on themes of pandemonium, indecipherability and decay, text and symbol are fragmented and recombined, just as bodies are represented as deformed, diseased or having incurred some type of atrocious mangling.

Snippets of phrase and orphaned symbols appear throughout, colliding or cohering with one another. Their original intent is obscured while the vehicle of conveyance remains. Deliberately perplexing, these maimed signifiers are meant only to provide inklings of definitive comprehension, relying instead upon sentiment and tone to elicit an intuitive understanding. Obliquitous to varying degrees, these elements seem mystical and create a dense web of allusion that generates both vague familiarity and indistinct alienation.

The human figure is addressed in a similar manner. Bodies, often represented as male athletes, are the recipients of the greatest brutality. Their presence functions two-fold. The truncated and deformed figures are an intentional challenge to the aggressiveness of a mythical conception of ideal maleness, of the purest being. Just as text based indicators are undermined and forced into analysis through reconfiguration, so are the notions of a definitive masculinity, and by extension, identity. The injuries suggest the fragility of such ideals, and the ruthlessness with which they reject, deny

and ostracize those wavering outside of an elusive “norm”. Additionally, the damaged bodies address the finite nature of human kind and all his/her endeavors. To perish is inevitable and the futility of grasping and maintaining an ideal in the face of degradation forever haunts the psyche. The misshapen figure, atrophied and worn, is a synecdochical representation of the fall of man.

In contrast, or perhaps in complicity with all this dourness, is an undercutting, and at times esoteric, humor that revels in the absurdity. Often emerging as cheap ornamentation and dumb visual puns, these prints and drawings rely upon the stylistic lingo of cartoons and kitsch to express a comedy that shifts from sarcasm to goofiness to base vulgarity. Tinged with anarchy, the work betrays a mean streak that reveals my personal attitudes regarding social niceties and my juvenile preoccupations with sex and violence. More nuanced than a coping mechanism, but less refined than a philosophical stance, the “guffaw” factor is an indicator of my own susceptibility to those very ideas under scrutiny and an irreverence from which not even I am exempt.

An intricate tension pervades all levels as ambivalence arises from the conflation of various concepts and visuals. Seemingly composed of contrasting elements, the beautiful and the ugly, or the precious and the trashy, these relationships are far less binary than they initially appear. At times they are in strict contradiction to one another, and at others they are more akin to a visual slant rhyme. Upon further consideration, this characteristic “doubleness” reflects the inherent nature of the work itself. Both dreadful and spectacular, it is an attempt to discuss a troubling world while recognizing the vastness of its complexity.

Curriculum Vitae

Education

- 2010 Master of Fine Arts (Printmaking), The University of Alberta, Edmonton, Alberta, Canada
- 2008 Bachelor of Arts (Art History), The University of Iowa, Iowa City, Iowa, U.S.A.
- 2007 Bachelor of Fine Arts (Photography) with High Distinction, The University of Iowa, Iowa City, Iowa, U.S.A.
Museum Studies Certificate, The University of Iowa, Iowa City, Iowa, U.S.A.

Awards and Scholarships

- 2009 The Alberta Foundation for the Arts Graduate Scholarship in Art and Design at the University of Alberta, The University of Alberta
- 2008 The Master's Recruitment Scholarship, The University of Alberta
Inducted into The Phi Beta Kappa (ΦBK) Society, University of Iowa Chapter
- 2007 The Iowa Center for the Arts Scholarship, The University of Iowa
- 2003 The Mary Sue Miller Memorial Scholarship, The University of Iowa

Solo Exhibitions

- 2010 Derecho, FAB Gallery, University of Alberta, Canada
WADCUTTER, Latitude 53 Contemporary Visual Culture, Edmonton, Alberta, Canada
- 2008 Escape Velocity, The Eve Drewelowe Gallery, The University of Iowa, U.S.A
- 2007 The Most Horrible Thing You've Ever Seen, I-Gallery, The University of Iowa, U.S.A
I'm a Palindrome; You're a Quarter of a Century, Checkered Space, The University of Iowa, U.S.A.

Group Exhibitions

- 2010 In Between Layers, Green Street Printmaking and Book Arts Gallery, Lamar Dodd School of Art, University of Georgia, U.S.A.
- 2009 Under the Impression [Et Al]: an Exhibition of Print Portfolios by Art and Design Staff and Students, FAB Gallery, The University of Alberta, Canada
Germinations: Recent Works by MFA and MDes Students at the University of Alberta, FAB Gallery, The University of Alberta, Canada
The Office Show, Edmonton, Alberta, Canada
Varsolsa, SNAP Gallery, Edmonton, Alberta, Canada
- 2008 Night Vision: Printing Darkness, Plain Brown Wrapper: 2008 Undergraduate Print Portfolio Biennial Competition Prints, University of North Dakota, U.S.A.
- 2007 Everything is Included, Old Brick Church, Iowa City, Iowa, U.S.A.
Land Grant Flag-State Construct, Bemis Underground, Omaha, Nebraska, U.S.A.
Obscene Works on the Wall, Eve Drewelowe Gallery, The University of Iowa, U.S.A
Graduate Intermedia Open House, The University of Iowa, U.S.A
Untitled performance with David Dunlap for the Obermann Center for

- Advanced Studies in Humanities Symposium: Obscenity: An Interdisciplinary Discussion, The Portico Gallery, The University of Iowa, U.S.A.
Untitled performance with David Dunlap, The Hall Mall, Iowa City, Iowa, U.S.A.
- 2006 Small Works, Mythos Gallery, Iowa City, Iowa, U.S.A
Graduate Intermedia Open House, The University of Iowa, U.S.A
- 2005 Undergraduate Intermedia Open House (Fall), The University of Iowa, U.S.A.
Undergraduate Intermedia Open House (Spring), The University of Iowa, U.S.A.

Bibliography

- Bakhtin, Mikhail. *Rabelais and His World*. Translated by Helene Iswolsky. Cambridge, MA: M.I.T. Press, 1968. Originally published as *Tvorchestvo Fransua Rable* (Moscow: Khudozhestvennaya literatura, 1965).
- Bataille, Georges. *Visions of Excess: Selected Writings, 1927-1939*. Edited by Alan Stoekl. Translated by Alan Stoekl with Carl R. Lovitt and Donald M. Leslie Jr. Theory and History of Literature, Vol. 14. Minneapolis: Univ. of Minnesota Press, 1985.
- Bois, Yve Alain and Rosalind E. Krauss. *Formless: A User's Guide*. New York: Zone Books, 1997. Originally published as *L'Informe: mode d'emploi* (Paris: Éditions du Centre Pompidou, 1996). Published in conjunction with an exhibition held May 22-August 26, 1996 at the Centre Georges Pompidou, Paris.
- Bradley, Arthur. *Derrida's "Of Grammatology"*. Bloomington, IN: Indiana Univ. Press, 2008.
- Derrida, Jacques and John D. Caputo. *Deconstruction in a Nutshell: A Conversation with Jacques Derrida*. Edited by John D. Caputo. Perspectives in continental philosophy. New York: Fordham University Press, 1997.
- Eliot, T.S. *Collected Poems, 1909-1935*. London: Faber and Faber, 1936.
- Foucault, Michel. *Discipline and Punish: The Birth of the Prison*. 2nd ed. Translated by Alan Sheridan. New York: Vintage Books, 1995. Originally published as *Surveiller et Punir: Naissance de la prison* (Paris: Éditions Gallimard, 1975).
- . *The History of Sexuality: Volume I; An Introduction*. Translated by Robert Hurley. New York: Vintage Books, 1990. Originally published as *La Volonté de savoir* (Paris: Éditions Gallimard, 1976).
- Neruda, Pablo. *Residence on Earth*. Translated by Donald D. Walsh. New York: New Directions Books, 1973. Originally published as *Residencia en la tierra* (Buenos Aires: Editorial Losada, 1958).
- Ovid. *Metamorphosis*. Translated by Rolfe Humphries. Bloomington, IN: Indiana Univ. Press, 1955.
- Petronius. *The Satyricon and the Fragments*. Translated by J. P. Sullivan. Baltimore: Penguin, 1965.
- Scott, David. *The Art and Aesthetics of Boxing*. Lincoln: Univ. of Nebraska, 2008.
- Steinbeck, John. *To a God Unknown*. 6th ed. New York: Penguin, 1961. First Published by Robert O. Ballou, 1933.
- Williams, Helen. *T.S. Eliot: "The Waste Land"*. 2nd ed. Studies in English Literature, no. 37. London: Edward Arnold, 1974. Woodward, Kath. *Boxing, Masculinity and Identity: The 'I' of the Tiger*. London: Routledge, 2007.













The image is a vertical collage composed of six rectangular panels. The top-left panel shows a dark, abstract shape on the left and a small red figure in the center. The top-right panel features a dark, textured vertical shape on the left and the word 'OR' in large, bold, black letters on the right. The middle-left panel depicts a dark, horizontal, brushy shape. The middle-right panel shows a figure in a striped shirt and a hat, with another figure partially visible. The bottom-left panel contains the words 'IN THE MOUTHS OF DOGS' in bold, black, sans-serif capital letters. The bottom-right panel features a large, stylized, starburst-like pattern made of small, dark, diamond-shaped elements. The overall color palette is dominated by warm, earthy tones like orange, brown, and red, with some darker, more muted colors in the illustrations.

OR

**IN THE
MOUTHS
OF DOGS**

WHO



HAS



SWAL

LOWED



WHOM

































Patrick J. Reed

DERECHO









